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The Senior Thesis Project Work Book

Yvonne Watkins

Loyola Marymount University

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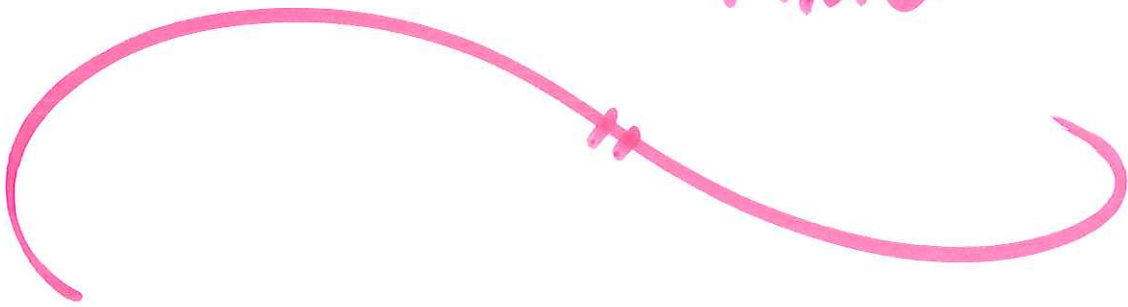
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Un

Quatre

Trois



by Gomme Lyonnelle Watkins

THE CHOREOGRAPHIC PROCESS

Development of Audition Material
The Audition
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Rehearsals, ... First Showing,... Adjudication
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CARRIE'S AESTHETIC MOVEMENT

POST CONCERT REFLECTION ON CARRIE

WHAT IS DANCE IN DANCING

THE CHOREOGRAPHIC PROCESS

Development of Audition Material...

- 4 counts of 8 of material
- Yvonne movement
- turn sequence
- across the floor progression
- Music used:

1. Composer: Wally Badarou - Title: Words of a Mountain
 - Song: Leaving This Place
2. 101 North - Song: - Lady of the Night

The Audition....

Time: Monday, October 23, 1995 from 7:00 - 8:00

- 11 people were called back
- 7 were to come
- 5 people showed up

Carrie Sayers
Holly Johnston
Cristy Candler
Maricel Ruiz
Rachel Saydak

****NOTES****

- everyone is doing good
- exploring places I didn't know they could
- two definites were Cristy and Holly
- mixed groups up
- allowed them to explore the music; go on different timing. - successful!!!
- changed music to 101 North
different; didn't like it; movement felt and looked rushed
- across the floor progression---
good attempt on all of them.

STUDENT DANCE CONCERT CALLBACK

NAME OF CHOREOGRAPHER

Yvonne Watkins

Type of Dance

Modern / Jazz (Yvonne movement)

Music, if known

Patrick McQueen - Amazona Waltz

Number of Dancers needed

3 to 5; subject to change, depends on movement qualities

CALL BACK TIME:

Mon, Oct. 23

6:30 - 7:30

7:00 - 8:00

NAME

Yes, I will be there

Yes, I am interested,
but I can not attend at that time

No, I am sorry

(Do to class time)

1. Sacha Bryant

yes but I have work seeing

2. Prosty Pancher

yes

3. Kelly Johnston

yes

4. Molly McQuerry

5. Kelly Parker

yes

but rehearsal

6. Harriet Ruiz

yes, but

7. Rachel Snyder

8. Carue Sayers

yes

9. McLaggy Witt

10. Jennifer McQuerry

yes

rehearsal at 7:00pm

11. Shy-fo Jensen

yes

12.

13.

14.

15.

Selection of Dancers....

1. Holly Johnston
2. Cristy Candler

Having a hard time picking the others.

Carrie - very limited in the back area
- sequencing could be very difficult for her.
- flexibility is limited also.

Maricel - very fragile
- back not very stiff but not as mobile;
- with Holly and Cristy she would look tiny!

Rachel - did an excellent job
- mobile in back area
- feet are a problem for her sometimes
- willing to work with her.

The only one I did not see was Sacha Bryant. She had to work. I want her in my piece. I'm observing her in our classes and even though she may be stiff in places she can move well.

Cristy ~ Holly ~ Rachel ~ Sacha

YVONNE

Yvonne

Cristy

Holly

Sacha

Rachel

Need renewal
time.

Jovanne

To All Seniors:

10/26/95

Please give me your final list of dancers no later than Friday unless you have spoken with me.

1. *Cristy Candler*

2. *Holly Johnston*

3. *Sasha Bryant*

4.

5.

6.

7.

8.

9.

10.

Please also give me the three top choices that you gave to Scott for your request of Studio Time.

1.

2.

3.

-Judy

Rehearsals...First Showing...Adjudication...

First rehearsal held on November 3, 1996

- only had about 3 counts of 8 of choreography
- stayed about 1 hour 10 minutes
- they appreciated movement

Second rehearsal held on November 10, 1996

- more choreography
- music this week was 101 North
- music is very repetitions
- don't think I'll use it
- thinking of doing a solo??

Third rehearsal held on November 17, 1996

- Rose at 4:30
- experimenting
- dancers looked like they were from different sides of town
Bronx, Brooklyn, Manhattan.
- experimented with pedestrian movements
- cannoning
- not a sense of togetherness
- ideas get groggy
- one more rehearsal before showing
- don't like my music

Fourth rehearsal held on December 1, 1996

- Music of the day: Sade - LOVE IS STRONGER THAN PRIDE
 - ideal of three solos
 - Holly
 - Sacha
 - Cristy
 - each take a section
 - end with Cristy on the floor
 - work the movement in their bodies
 - I like this
-

I HAVE FOUND MUSIC!!!

NEXT..... THE FIRST SHOWING

December 7, 1996.... First Showing

- interesting
- my dance and dancers were beautiful
- something seemed to happen that touch my heart
- they danced outside of themselves; even if it was for one split second
- feed back was great
- interested in what Rose thought about my music change
- very well done

January 19, 1996

- review
- learn 8 counts of 8 phrase
- nice, playful, sensual, sexy, inner...
- needs work; maybe directional changes
- ran out of time

January 26, 1996

- review
- did not go on with choreography
- Rose comes next week
- work on qualities of each dancer, mainly Sacha
- Holly and Cristy need to give me more
- Something is beginning to happen...
- LET ME SEE IT

February 2, 1996

- Rose came
- played with dynamics of choreography
- she mentioned the theme of 3 different people in 3 different cities
- NO
- the more they repeated the more exciting it was to watch

February 9, 1996

- went on with choreography
- question about music
- dancers doing OK
- Sacha needs to sequence through body and watch her arms
- Rose gave me some music, won't work though nice to listen to

February 16, 1996

- review
- pushed dancers
- work at 4:30
- still using Sacha
- they made me cry today
- piece is coming along

February 23, 1996

- last phrases to learn
- hard to teach
- experiment with directional changes
- choreography and feeling of movement unclear for Holly and the others
- I would explain but wrong idea would happen
- they are tired

March 1, 1996

- last rehearsal before spring break
- review
- played with timing again
- music today: "Solo" by "Prince"
- yes! yes! yes! yes!

March 7, 1996

- Adjudication ~
 - performance level was good seeing they didn't go over the piece once before they did it
 - feed back was good, people seemed to like it a lot
 - Rose said she could see I made some changes/corrections
1. Need more; may be new choreography
 2. Need to meet with her again

March 8, 1996

Congratulations, Yvonne. The worst is over. Now it becomes INTENSE

March 22, 1996

- the last Friday rehearsal
- review
- change choreography of dancers
- piece is done but not complete
- worked with dancers
- tired

April 4, 1996

- rehearsal on Wednesday night
- changed the ending; doesn't read
- worked with white slips; did not work.
- like brown pants
- need different tops
- finished the ending
- ran dance a lot
- good rehearsal

April 10, 1996

- on the stage
- dancers look tired
- we need to rehearse to get movement in the body
- its coming together
- need more practice on the stage
- work with Sacha - body and performance
 - Cristy - focus and performance
 - Holly - clear up focus and performance

April 11, 1996

- review of dance
- in body
- work with problems of individuals
- coming along

Polishing of Dance....

February 29, 1996

Problems with dance:

- 1) Second half needs work
 - A. Maybe different choreography. Does it get boring?
 - B. Should I keep each dancer on longer or just redraft the second half? (After trio is already on stage).
- 2) Tension needs to be developed in dancers: Cristy, Sacha, and Holly.
(All different points because sometimes the dancers start to indulge).
- 3) Changes
 - Holly runs across up stage from right to left
 - Stops to do movement sharp/tense not so much undulated. (Choppy, syncopated)

try kick to be not so slow but a little faster with suspension at the end.

Holly and Christy continue after mirror pair with "still" take out 2 steps; immediately do the turn into grabbing gesture; continue

March 1, 1996

First Run

- Holly linger more in the first throw
- Cristy and Sacha take time on head roles

Second Run

- the angels
- Cristy's jump
- Sacha's opening

Third Run

- Holly don't look at me
- Sacha/Cristy head roles

MENTORING PROCEDURES FOR ROSE:

1. Call her at home to schedule mentoring sessions.
(310) 542-3260

Make sure you leave a number where you can be reached.

Do not call after 9:00 pm.

or,

Leave a note in her mailbox.

Do not wait until the last minute to set up a meeting time. The sooner you contact Rose, the more scheduling options she will have.

2. Rose will mentor your work on week-days, generally between the hours of 9:00 am and 8:00 pm, based on her schedule availability.

Friday 3:30 - 5:00

4:30 - 5:00

Separately

STUDENT CHOREOGRAPHER MENTOR MEETING DEADLINES

1. Call mentor to set up initial session: prior to November 10th
(This is also the time to discuss music!!!)

2. First meeting: prior to Wednesday, November 22nd

(All dances should show development based on the above meeting when they are shown on December 7th)

SHOWING: THURSDAY, DECEMBER 7TH, 4 - 7 PM

3. Second meeting: prior to Friday, February 9th

4. Third meeting: prior to Friday, March 1st

ADJUDICATION: THURSDAY, MARCH 7TH, 4 - 8 PM

Spring break: March 11th - 15th

5. Fourth meeting: prior to Thursday, April 4th

University holiday: April 5th - 8th (Easter)

FAILURE TO MEET DEADLINES WILL RESULT IN DANCE BEING
AUTOMATICALLY PLACED ON INFORMAL CONCERT.

Here is some very useful information. Read it carefully and *apply* it!

I expect to mentor Yvonne on 11/17 at 4:30 pm.

Please refer to any notes written below regarding the session:

Since I am coming in during the last half hour of your rehearsal, I will expect your dancers to be ready to go *immediately* in order to make the most of our time.

A handwritten signature in cursive script, appearing to be 'C. S.', located at the bottom right of the page.

YVONNE

You need to answer the following questions for yourself:

Why is your dance a trio?

What is the relationship between the dance and the text-based music?

What do you want to say?

I think your first idea had lots of challenging potential. I would hate to see you take the easy way out and create something less rigorous than you are capable of. What I expect from you is work that is unique, challenging, and expressing a very personal point of view.

1/19/95

Mentorees,

Attached is a calendar that includes pertinent information and deadlines. Mark your own personal calendars now with everything concerning the student concert. If you have questions about any of it, ask Scott.

I expect to hear from each of you in the next couple of days.

Do not allow precious time to slip away. You all have much work to do on your dances. A consistent work habit will pay off. If you postpone working, you will undoubtedly wind up with a compromised product, as well as an unfulfilled experience. I do not expect any of you to go down that latter path!

A handwritten signature in dark ink, appearing to be the name 'Rose' written in a cursive, stylized script.

Rose

2/8/96

Yvonne -

I have the impression you are still searching for music for your dance. You mentioned something that appealed to you that had a rhythmic feeling. Here is a cassette that I thought you might want to listen to. It has many of the same qualities that you are presently working with musically: voice (female), song, an element of repetition which creates a kind of constancy of sound. However, these songs have a very strong rhythmic element.

This tape is very important to me so please take good care of it. Don't leave it in the sun, expose it to moisture, dust, etc. Also, don't rewind and fast-forward too much (that creates a lot of wear and tear on tapes).

I hope you'll have the time to listen to all the songs. Some are lullaby-like, others very joyful, some quite strong and defiant, etc.

I certainly hope you know who Miriam Makeba is. If you don't, you should, so find out! She's AMAZING!!!!

Return the tape when you're through. Put it in my mailbox.

A handwritten signature in cursive script, appearing to be the name 'Rose'.

Rose

2/26/96

Yvonne -

I wanted to let you know that there is some fine tuning that needs to be done in terms of spacial relationships in your dance prior to the trio on stage together. But, I didn't want to overwhelm you by putting too much on your plate. Right now, your priorities are:

1. craft (which may involve some re-choreographing) the second half of the piece (from the trio, on to the end)
2. create relationships between your dancers
3. create clear performances from your dancers, with particular emphasis on focus and tension

TENSION NEEDS TO BE FOUND IN YOUR TIMING AND IN THE LITERAL WAY THE MUSCLES ARE USED. (Right now the tempo of the piece is very constant and same. Be careful of creating a wash of movement that doesn't peak, pause, suspend, withhold, build, snap, etc.)

I'd like to see your piece again soon to see how these areas are coming along. Hopefully, you will address these issues effectively, and I can help you tweak some of the finer points.



Rose

P.S. Here's a hint about creating physical depth on stage:

One of the visual cues humans use for gaging how close or how far something is from us is called supersition, which is when one thing is superimposed in front of, or on top of, another. When that happens, we assume that the image which is partially blocked is the one which is farther away and as a result we can piece together a sense of depth and distance.!

TO: Student Choreographers (Gina, Holly, Leah, Maite, and Yvonne)

FROM: Rose

DATE: March 13, 1996

RE: Response to state of your work from the adjudication

Congratulations to all of you for having your work selected for the concert! That's great. None of you, however, are in a position to sit back and rest on your laurels. All of your dances still need serious work, and although most of them were "finished" for the showing, they are not finished as they should be for the final product to be presented in April.

ALL OF YOUR DANCES REQUIRE MUCH WORK IN THE AREA OF DEVELOPMENT. THEY ARE RAMBLING TOWARD THE END.

Notes for your dance, specifically, are listed below.

The sooner we can meet, the better. As you know, there is very little time left before we go into the theater. During that time, your dances must be developed beautifully right up to the end, and rehearsed intensively in order to bring out consistently strong performances from every one of your dancers. This takes time, so let's use it wisely.

Yvonne, I can see you have continued to work on developing the section after what had been a unison part of the dance. That's good. However, it's not there, yet. Keep working.

TO: Dancers is student concert
FROM: Rose
DATE: April 2, 1996
RE: Performance

Here are some words of wisdom which a wise young dancer would heed:

Rigorously engage your mind when you dance. It is in the realm of the mind/imagination/kind-of-attention-we-pay-to-what-we're-doing that movement becomes dance.

If you do not partake in the choreographer's vision with extreme mental attention, then you are simply a person going through a series of movements. People can be seen going through a series of movements just about anywhere, anytime. What distinguishes dance from such mundane activity is not the fact that you are moving on stage, not the fact that you're in a costume, and not even the fact that you have some degree of "technique". It is the way you pay attention to what you're doing. It is the way you involve your imagination far beyond ordinary life events. It is the way you unfold the movement as if it were spontaneously occurring before our (the audiences) eyes: the way you had to do each movement, the way you are impelled to do each movement, because of your deep attention to what you are doing.

You must find motivation, truth and life in the movement.

Just as the dance is not about the choreographer, it is not about the dancer (you), either. We all serve as vessels through which ideas and magic flow.

So partake.

Don't space out. Don't wait for me, or anybody else, to be your motivation/cheer leading squad. Discover it for yourself, and discover it now! It is entirely in your hands whether you understand what this is all about and distinguish yourself, or if you indulge in old habits miss the point, entirely.

I see some of you beginning to understand this for yourselves, some of you responsive to my coaching, and some of you perhaps still a bit confused as to what this is all about. No matter what - I expect all of you to push this most critical aspect of performance right up to your limit in the coming weeks!

4/21/9

To: Student
Concert Dancers
From: Rose

The Many Women of Ingrid Caven

In Europe, Ingrid Caven is considered the most stylish chanteuse to have graced the cabaret stage since Edith Piaf and Marlene Dietrich. With her fiery red hair, painted face and crow black mascara, the sultry German singer recaptures the aura of sophisticated seediness that flavored the prewar German cabaret scene.

But as Caven made her entrance at the Ballroom in Manhattan during her American debut, which ends Sunday, it was the comic in her that was at work. While Tchaikovsky was being played by the singer's backup quartet, Caven tripped in her tightly fitted



Caven: "I like to let these . . . women pass through me when I'm on stage."

Yves St. Laurent black satin gown and sent a music stand crashing onto the stage. Just as the fallen diva seemed on the verge of utter humiliation, she tossed back her hair, picked up the microphone and launched into a collection of songs that ranged from the raunchy to the sublime. A couple of songs passed before the audience began to realize the fall was a stage device.

A master of a thousand voices and moods, Caven says she likes to role play during her performances. Her body, she says, is like a medium, visited by the countless women that make up her stage persona.

"I am a mask," she says. "I am transparent. I like to let these different women pass through me when I'm on stage."

Virtually unknown in the United States, Caven first gained attention as an actress in the films of the late German director Rainer Werner Fassbinder, whom she married for a brief period in the early 1970s. Three of the songs that Caven performs were penned for her by Fassbinder.

Caven also delivers an erotic rendition of "Ave Maria" and sings a duet with the voice of Elvis Presley hanging in the theater like a stage ghost. The classically trained singer demonstrates how remarkable an instrument her voice is with such classics as Piaf's "La Vie en Rose" and Franz Schubert's "Serenade," a song she first sang as a little girl with her father.

"I first begin singing as a child," she says in uncertain English, "and I felt always pleasure. If I can't have that physical sensation when I'm on stage, I don't want to sing."

Does she still feel like a child when she performs? "Oh, no," she insists. "I am no more a child, not at all."

—COLUM LYNCH

TO: Student Choreographers
FROM: Rose
DATE: April 3, 1996

Decide if your dance is primarily happening within/behind the proscenium arch, or if it should reach past the proscenium. These are two very different things, and you should be clear about this choice with respect to the vision of the dance. In order to make your idea regarding this issue come to life, you need to inform your dancers and then make sure they use their focus appropriately.

(For dances that focus beyond the proscenium, I recommend you pay particular attention to your downstage right and left diagonals, regarding the alignment of the body and the focus.)

TO: Yvonne
FROM: Rose
DATE: 4/10/96
RE: Performance at final showing in Strub Theatre

Please make sure you stress to your dancers the following:

Continue to develop the idea.

If movement themes from the piece repeat, they must decide (or you should tell them) if it has the same intention whenever it repeats, or if it should be done with a different feeling when it repeats. In other words, is the piece moving from one point to another point, or does it stay on one level? And, if it stays on one level, then the dancer must perform the movement themes with an extreme level of consciousness that an idea has been brought back/reintroduced in the same way (ie, this isn't going anywhere; stuckness; linear; circular/going round and round and not getting anywhere).

Other than that issue, they're doing a good job performing your vision. They need to continue doing so in the next several days leading up to, and throughout performance. They're starting to differentiate themselves, discover an edge to their performance, and exaggerate the ideas/feelings, which is terrific!

April 23, 1996

Dear Dancers,

You're doing a lovely job, overall, discovering how to serve the creative vision of a choreographer. All the rehearsals leading up to performance ensure that you needn't be concerned with literal, technical tasks. All of this preparation makes you free to trust your body to do what you have been repeating in rehearsal so that your mind can take off into a place of pure imagination. That's how magic is made.

I've included in each of your letters quotes from brilliant artists and great minds, which I hope will provide another layer of inspiration to you. Although they are essentially "one-liners" (which I intentionally selected so you can get the idea quickly and then carry on in your performance preparations/rituals), they should not be treated off-handedly. These words of wisdom come from brilliant individuals with years of experience. I hope that when you have the time, after tonight, you will read your quote again and give it deeper thought as to all of what it might be saying.

Each of you has a different quote (like a fortune cookie).

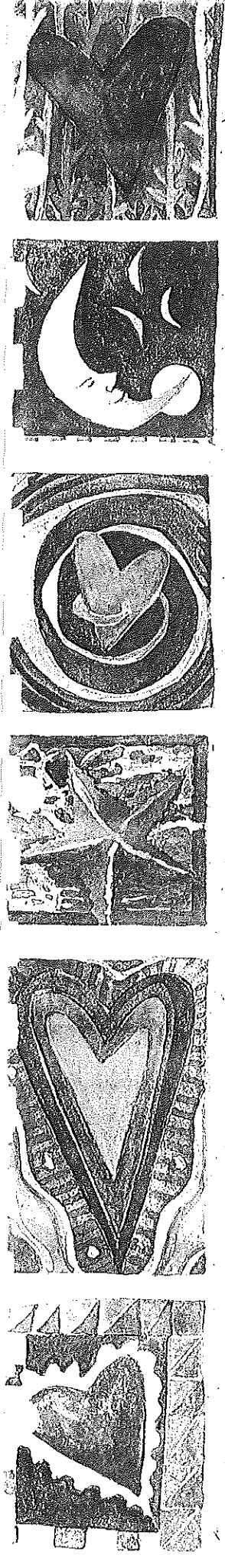
"We need to let our intuition guide us, and then be willing to follow that guidance directly and fearlessly."

--Shakti Gawain

Sincerely,

A handwritten signature in dark ink, appearing to be the name 'Rose' in a cursive, flowing script.

Rose



April 24, 1996

Dear Yvonne,

Congratulations on your lovely dance. You created an inventive work which reflects your own very personal, creative vision.

After all the hard work, ups and downs, and all that goes along with any creative process, now is the time to step back and

acknowledge your accomplishment.

Time flies by. Life gets very hectic. And, amidst all of that it is easy to let that important moment slip away. Don't let that happen. It's the final step of the entire process, and I encourage you to take part in it. Whether you create a ritual, have a spontaneous outburst of expression, carve out a quiet moment for yourself all alone; or whatever else, make sure you make that moment happen, and enjoy it!

Nice going!

You have all my best wishes for your future.

Sincerely,



PUBLIC PRESENTATION (THE SHOW)....

They were nervous, tired, and out of breath. They continued to sweat while they changed into their costume. "I have faith in you guys. Do good. BREATH!" I said. Then I ran upstairs to watch.

The music began. I was dripping with sweat. Was I nervous too. Why was I shaking? "Solo...." Holly becomes lit by an auburnish light. The dance begins! Something from behind causes her to turn around making her arms to fling out in a wavy ripple. The audience was engulfed by her sensitivity.

From this moment on, I know they would be fine, Sacha with her poise and Cristy with her captivating identity. All three of them looked sensual. The blood oozed through their bodies causing weird shapes to happen. Circles asking why and hands not finding the answer became the issue.

I knew my dance was coming to its final movement. I wanted more. They looked out at nothing. The lights faded. It's over. It's finally over.

POST CONCERT REFLECTION....

It has been over a week since closing night. People I don't even know have congratulated me on my dance. Some have said it had touched their hearts. Others have said they were mesmerized. I was just happy they enjoyed it.

I am very proud to have accomplished something I never knew I could. That was a big step. Three dancers! Not only did they work for me, they felt where the movement was coming from. Their bodies started to become aware of where the movement was starting from. The initiation of each ripple, sequence, and turn came naturally. They became intricate instruments, using every muscle known.

And now it's over. Even though my soul is not quiet, the movement still lives. I say this because Holly, Cristy, and Sacha never thought they could do it, because in the end, I touched their hearts. They coated mine, and finally, they affected the audience's inner being.

THE SENIOR THESIS PROJECT WORK BOOK

The Research....

In the beginning , I wanted to do some type of reflection on my years in dance. It was going to be on film, a type of documentary. I started to lose interest because the focus of my life had changed.

Before I knew it, I found myself alone. I had no one to talk to, well, not THE person anyway. I became quiet, even for myself. I didn't eat, nor sleep. I was barely living. My heart was shattered and I was nothing. To escape I would go to the studio and cry. Tears fell. My body ached the room continued to spin then I started to move.

The discoveries I made were frightening. I just kept asking myself why and how. I danced until I couldn't move anymore. My eyes were swollen. So many emotions were going through me: loneliness, want, quietness, calmness, anger, pain, insanity, nothing, no one, and of course love.

The choreography came from my heart. It appeared out of no where. Sometimes I danced to music, sometimes sounds. I just made it work with the music being used at the time of rehearsal. Funny how that works. Making things work only happens if it is a must that must happen.

There were a couple of set backs, yet a lot of positive transitions. The dance was made out of series of emotions, each made see in the trio. They developed the mood and of course the movement.

THE JOURNAL

January 23, 1996

A dancer is someone who has a love for this art. They appreciate what dancers do and what they see. They have a sense of presence, for example, if one was to have a conversation with someone they never met before and that person asked "What do you do?" and you replied "I'm a dancer!!! There response would be hum, I thought so. That is a dancer.

- A dancer is someone who has "the attitude."

- they inspire others

- other want to be like them

February 20, 1996

This poem was given to me when I was smaller, Don't Quit it says. And to think I have almost given up on numerous occasions. Denise Lynch, my first jazz teacher, saw something in me that I didn't know was there. "I want to dance. That's all I want to do." That's what I would always tell her. I remember taking class being the youngest in class; and having parents and grown ups watch me. Why? You know, I really think they were amazed because I was so small and I didn't care what I looked like. I was just having fun. I WAS JUST HAVING FUN...until my mother told me I couldn't go the dance class anymore. At that moment I realized that what was making me so happy was going to be taken away from me. To make up for it I got involved with sports in school. I was ok, but I wasn't the best. For years I held a grudge with Denise because I never understood why she had to quit. I really didn't understand why after she gave me a porcelain plate with a poem Don't Quit on it.

Don't Quit

When your luck is down
And your world goes wrong
When life's all uphill
And the road is long -
Keep your spirits high
For through thick and thin
You must carry on
If you are to win
Never mind if things
Hold you back a bit
You'll come out on top
But you mustn't quit.

February 21, 1996

-How do I look when I'm happy? (Words from Jocques.)

Today, was wet. Me and Maricel walked from Burns to the Lair and were soaked. She had no shoes, well, she had on sandals with socks. She was soaked and I felt so bad for her. The further we got with no umbrella the more the rain came down. Harder, Faster, Harder. Faster.

March 19, 1996

Name 5 things/ subjects in expressing your relationship to dance.

- 1 free; indulging somewhat the breath flowing from (?)
2. very inner feeling to where you can't repeat the movement because you don't know what your doing (HIP HOP)
3. having the image that my soul should is taking over my body.
4. lying on the floor in the studio, all by myself, listening to the noises out side and then movement comes out of nowhere
5. powerful; a sense of presence in your body. Something that says "I'm a dancer".

March 21, 1996

piece need to build; development; music being somewhat linear that you need to add more, maybe with less, then give much more

- differentiate
- explore movement
- have them pay with movement more
- Sacha hard to dance without indulging (not good); need to work out the problem
- more moments for development why? It is not seen.

-like a paradox

- maybe like an obstacle stuff of contrast; other side of the mirror don't say the same thing

March 27 1996

- lying in the dance studio by my self, listening to the sounds around me, and the movement comes from no where
- movement starting from the center, each muscle engaged
- the sense that everyone knows you are a dancer. You can walk into a room and have that sense of power, presence
 - free
 - joy
 - a must
 - a need
 - a want
 - a necessity
 - an emotional passion
 - a life time; my life;
 - colors

- lying in the dance studio, sounds, and movement comes from nowhere
- movement starting from the center, each muscle engaged
- you walk into a room and have a sense of power, presence

April 16, 1996

- silence--
and the movement came from nowhere
- ricky tricky
- a must that must happen
- a story with the body
- I walk - I dance
- I talk - I dance
- I breath-
- walk I a room
And have it sense of power presence

- Days, Weeks, Months - Hours, Minutes, Seconds and I love you still

- Tears pain anger hate

- Nonexisting emotions all felt no more

And then I walked out...

reality

Tears pains anger hate---

Man existing emotions felt no more

The rain ?????? with tears

I will never let anyone in ever again. Fuck the world.....Fuck the world. I can't believe the shit that has transpired over the last few months, actually 7 months ago. But anyway. It is now time to start becoming that hard core BITCH that know one knew lied inside this body and of course mind. And what will be the funny part? They won't even know why I've changed. But who gives a shit?! Apparently not the one that

I guess I should start from the beginning, but since this will probably be read eventually I won't go back to that time. It kills to think that susceptible innocent victims became intensified unaware of the happens of the world and had been fucked in reality. Especially one. But, like I said before, no one gives a fuck so why should I. I never wanted to die so much in my life. Asked the questions am I afraid to die? I said no and explained why. Honestly, I try not to think about it. But at the moment I want to disappear from here. I feel like no one cares, no one bothers, no one love. It's easy for me to pick up and move to the next situation but not me. My head is throbbing with pain and it hasn't gone away. Why can't I just go on? I could if I had no feelings. That sounds good so like I said before, Fuck the world. In constant motion and never serious. Yeah that sounds good.

THE CALENDAR...

- Calendar shows dates of rehearsals
- Few rehearsals were cancelled because of holidays
- extra rehearsal were held when needed (April 11, 1996)
- time slots for extra rehearsal were very limited
- each rehearsal was held for approximately 1 ½ hours; one 2 hour rehearsal (April 11, 1996)














JANUARY 1996

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
		LMU classes resume POSTER Carrie - Fac Concert Carla- Stu Con				
14	15	16	17	18	19	20
					PRESS RELEASES Faculty Concert - DRC - LMU	
21	22	23	24	25	26	27
		Invite adjudicators for Student final showing				
28	29	30	31			









FEBRUARY 1996

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
					<i>Rose at 4:30</i> 2nd MEETING MENTOR and STU. CHORE. completed! <i>Rehearsal 2:50-4</i>	
4	5	6	7	8	9	10
					<i>rehearsal 2:30-4</i> <i>work 5:00</i>	
11	12	13	14	15	16	17
	FACULTY FINAL SHOWING 7:00 - 9:00 p.m. - All Choreographers - Eileen Cooley - Gwynne Clark - Gary Bonner	POSTER DESIGNS COMPLETED			<i>rehearsal 4:00-5:30</i>	
18	19	20	21	22	23	24
	Judy LETTERS of invitation to concerts - prospective students - LMU faculty	Judy LETTERS of invitation to concerts - Alumni		COSTUME FITTINGS COMPLETE		
25	26	27	28	29		

MARCH 1996

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					3rd MEETING MENTOR and STU. CHORE. completed!	
					1	2
	SEND LETTERS - prospective students - LMU faculty - Alumni		Strub Dance Tech.	ADJUDICATION OF STUDENT DANCES 4:00 - 8:00 P.M. Gary - fac tapes complete	ANNOUNCEMENT of DANCES for Student Concert Maxine - faculty program <i>No rehearsal</i>	<i>Spring Break</i> 
3	4	5	6	7	8	9
<i>Spring Break</i> 	<i>Spring Break</i> 	<i>Spring Break</i> 	<i>Spring Break</i> 	<i>Spring Break</i> 	<i>Spring Break</i> <i>No rehearsal.</i> 	<i>Spring Break</i> 
	11	12	13	14	15	16
<i>Spring Break</i> 	Eileen - Strub focus Gwynne - costumes complete Scott - Stu Concert - press release	Fac Tech 6:00-7:30 7:30-9:00 9:00-10:30	Fac Tech 6:00-7:30 7:30-9:00 9:00-10:30	Fac Tech 6:00-7:30 7:30-9:00	Faculty Run 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN <i>Rehearsal canceled 10/22/96</i>	Faculty Run 9:00 - 12:00 or 1:00 - 4:00 <i>10/22/96</i>
17	18	19	20	21	22	23
Faculty Dress 1:00 call makeup meeting warmup 2:00 CURTAIN <i>10/22/96</i>	Faculty Dress 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN	Faculty Dress 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN	FACULTY PERFORMANCE 6:15 makeup 7:00 meeting 7:10 warm-up 7:45 makeup 8:00 CURTAIN	FACULTY PERFORMANCE 6:15 makeup 7:00 meeting 7:10 warm-up 7:45 makeup 8:00 CURTAIN	FACULTY PERFORMANCE 6:15 makeup 7:00 meeting 7:10 warm-up 7:45 makeup 8:00 CURTAIN <i>rehearsal canceled</i>	FACULTY PERFORMANCE 6:15 makeup 7:00 meeting 7:10 warmup 7:45 makeup 8:00 CURTAIN
24	25	26	27	28	29	30
						
31						

APRIL 1996

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			<i>Chorus rehearsal 6-8:00</i>	4th MEETING MENTOR and STU. CHORE. completed!	<i>Easter</i>	<i>Easter</i>
	1	2	3	4	5 	6 
<i>Easter</i>	<i>Easter</i>	FINAL STUDENT SHOWING on stage - 4:00 - flyer to press	<i>Rehearsal 8:00-9:00</i>	Gary - final tape/stu con	Maxine - student program	Student Tech
7 	8 	9	10	11	12	13
Student Tech <i>Vol K</i> 8:00-4:00 <i>Vol J</i> 4:00-5:30 <i>Dasha</i> 5:30-7:00	Student Tech <i>Vol L</i> 7:00-10:30	Student Tech <i>Vol M</i> 5-6:30	Student Tech <i>Holly</i> 6:00-7:30	Student RUN 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN	Student RUN 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN	
14	15	16	17	18	19	20
Student DRESS 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN	Student DRESS 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN	Student DRESS 5:15 pre-makeup 6:00 meeting 6:10 warm-up 6:45 makeup 7:00 CURTAIN	STUDENT PERFORMANCE 6:15 pre-makeup 7:00 meeting 7:10 warm-up 7:45 makeup 8:00 CURTAIN	STUDENT PERFORMANCE 6:15 pre-makeup 7:00 meeting 7:10 warm-up 7:45 makeup 8:00 CURTAIN	STUDENT PERFORMANCE 6:15 pre-makeup 7:00 meeting 7:10 warm-up 7:45 makeup 8:00 CURTAIN	STUDENT PERFORMANCE 6:15 pre-makeup 7:00 meeting 7:10 warm-up 7:45 makeup 8:00 CURTAIN
21	22	23	24 <i>Creative</i> 	25 <i>Ward</i> 	26 <i>Nice</i> 	27 <i>Beautiful</i> 
MAYBE SENIOR NIGHT						
28	29	30				

Discussing the Dancers....

Holly has a quality that is dynamically breathy. She has the tendency to breathe through every movement. Her body is very flexible which ables her to move well. She is a hard worker and strives for perfection. If something is not understood, she asks questions. If I am unclear she lets me know immediately.

When I watch Holly dance, I get a content feeling inside. She makes everything work. She wants that "high" so bad she is continuously working for it. She is peaceful and cautious, but willing to try anything.

Cristy Candler...amazing. One thing I noticed about Cristy is that what she does in the studio is amplified 3000% on the stage. She loves attention. Her vivacious attitude makes her the best at what she does. She is always aware of where she is and how much space she has to dance. She can make a movement that is subtle look quiet, harsh, or even nonchalantly sexy. She is creative with rhythm. She can drag behind the music, pushing through space, or she can be ahead of it, pulling the notes through the force of movement. If there was one word I have to pick to describe Cristy (that did not start with the letter B (ha-ha), it would be this....AND....

Sacha "Ri" has animal like qualities that make her look fierce on stage. Her long blond hair adds to her personality. How does she dance with it? Who knows, but it works.

During my choreographic process I pushed her the most. Sacha is very flexible but has limited undulation ability. Her training background is mostly jazz, which made it harder for her to understand where to start the movement. She held a lot of tension in her shoulders, and her arms

were positioned differently at times. All she had to do was relax and she was fine.

Overall Sacha, Cristy, and Holly compliment each other. They are all different: personality, quality, dynamic and presence. They work well together as far as special awareness is concerned. During rehearsals they give me their full attention even though they are tired. They remain clearly focused. No one is singled out. I am glad I decided to work with them. They created a presence that is calming to watch.

THE COSTUMES...

My first costume idea was to use Carrie's slips from last years dance concert. Why? They were cream and from what I saw, they moved well. I had planned on using them for three months. Then it happened.

I decided to rehearsal in them because I had a disturbing conversation with my mentor, Rose Polsky. She explained to me that the slips were not flattering and they would do nothing for my dancers. She also said the movement quality would look like nothing in the slips. I was furious so I decided to try them myself. At rehearsal my dancers put on the slips and danced in them. Rose was right. The slips did nothing for me.

My second idea was to wear brown flowing pants. As Holly put on my pants, I went to Judy's office and borrowed some safety pins to experiment with the slips as turbony shirts. This idea seemed to work. All I had to do was talk to Melissa, my costume designer to see if that was possible.

In the end, I decided against cutting the slips because of a "thought" from Judy. She asked me if I could get any kind of shirt what would they be and what would they look like. I told her Baby Tee's in either black or cream. Two hours later, she had them. Of course, I couldn't decide which color I liked best. I picked the cream Baby Tees because it seemed to give the dancers a soft look instead of the "I'm going out look."

April 16, 1996

The costumes seemed to make a statement. They were simple, yet affective. It wasn't too much, and not to little. The costumes made each dancer look elegant. Their skin had an intensifying glow, which could be seen throughout the theater. Making the choice from slips to

pants was a definite plus. The movement of the pants complimented the choreography. I am very happy with my final costume decision. Thank you, Rose.

2/13/96

Dear Student Choreographers,

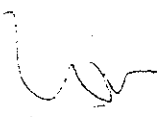
I believe Judy will be putting a note in your mailboxes shortly regarding costumes, however, I wanted to touch base with each of you about it, also.

Developing costuming that works is not unlike developing your choreography in that you can't work it out in your head. You need to try things. As you begin to develop costume ideas, I strongly recommend that you try out rehearsal clothes that resemble your idea in some basic ways (in terms of color, or design, or weight of fabric, etc.) Oftentimes, what we picture in our heads is an entirely other thing in reality on dancer's bodies, in the studio, in motion. It takes a lot of experimentation to discover what works as a design idea, that looks well on your dancers, moves appropriately, and can be found or made.

Also, if you plan to buy clothes ready-made, off-the-rack, that can be quite time-consuming. So, it's better to start sooner rather than later.

One way to get ideas is to look through dance photography books to see costumes that have been worn in all kinds of dances. Also, I think we have costumes in storage from past concerts, which can be a good source of ideas or perhaps even rehearsal clothes.

On a different note, please feel free to contact me regarding issues that concern you. You needn't feel limited to the minimum deadline requirements set forth on the calendar. Although I very much appreciate your respect for my time, I don't want any of you to feel that you can't ask me for guidance above and beyond those dates.



Rose

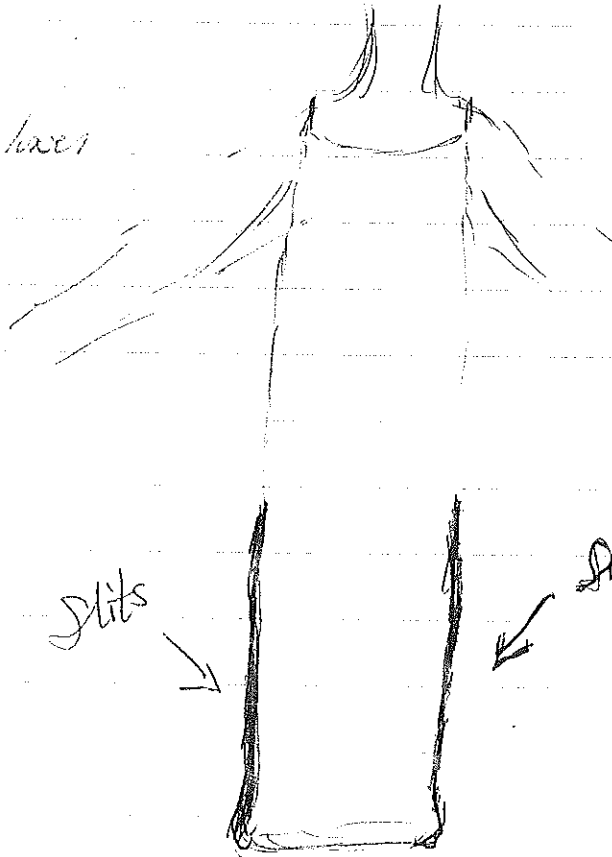
March 5, 1995

Carnie's costumes from Student Dance
Concert '95'

Cream shirts

Neck line needs to be lower

OK ?

- body suits
underneath

slits

slits

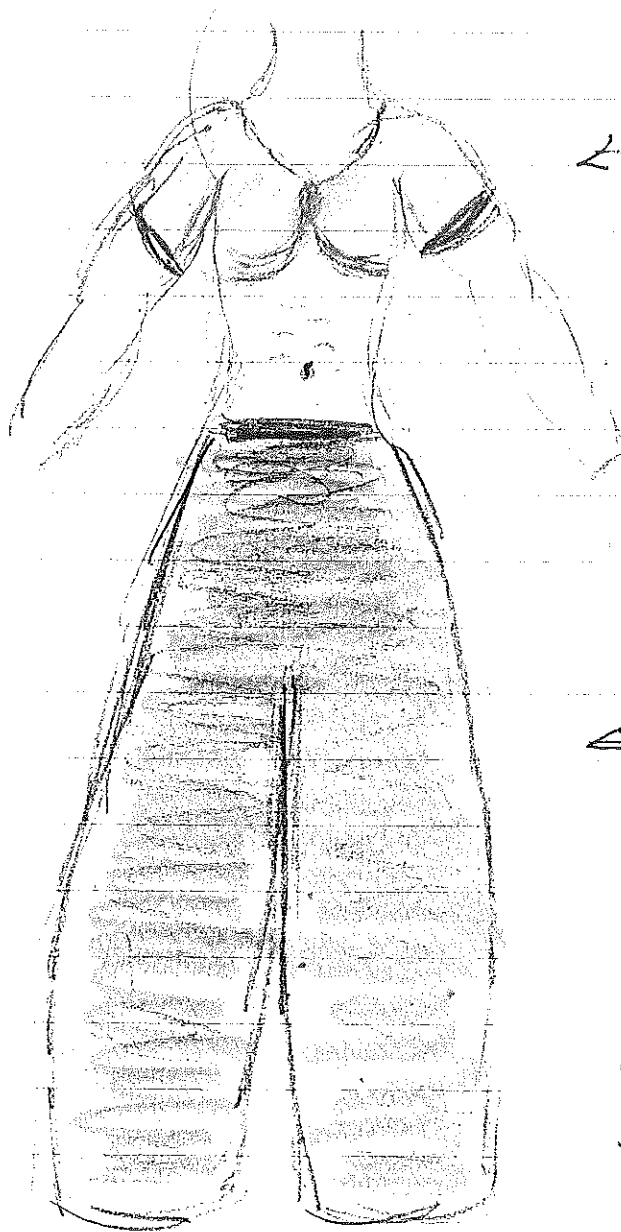
#1 - prob in Scott, Judy, & Rose mentioned my
lighting ideas will not work
because the dresses are too light.
There might be a possibility we
can dye them fresh colors (dark
cream, or tan).

Handwritten notes in the left margin, partially obscured and illegible.

cream
slacks →Bevon
pants →

- ← cut (Carries slips (ask Judy) to make flowing type shirts
- bra or body suit underneath

Final Costume Design



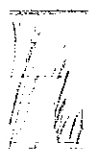
← Cream Baby Tees
(Nylon, Lycra Material)

← BROWN PANTS
(Nylon/Lycra Material)

- Flows well
- looks good on all 3 dancers
- belly rings show ☺
- bare feet.
- Sacha - hair in ponytail
- Holly with clips (?)
- Cristy's hair (?)

- shirt

- pants



THE LIGHTING....

- spot light idea didn't work; Channing told me that it might not work.
- but something interesting happened
- Julia showed me this peace sign design and I liked it. Shadows in the back (sike)
- earthy, tropical colors with new costume ideas

April 15, 1996

- color on the sike was an orange/auburn color, to a yellow fade up on Holly on stage right (A)
- next cue when Holly's leg comes up and Sacha enters (B)
- Cristy enters, go on light cue (C)
- Holly runs in from upstage right; light cue go (D)
- Sacha reaches out to upstage right; (E) then runs up in her special
- Sacha walks back; light cue (F)
- Sacha, Cristy, and Holly come together and brush there right leg towards the audience; light cue go (G)
- Holly walks back; light cue (H)
- Holly reaches in funky attitude; light cue go (I)
- fade to black when there are no more lyrics and dancers look to the audience (J)
- lighting worked because it went well with the costumes
- Colors - orange, auburn, yellow - made the dance subtle and quite.
- Color enhanced the choreography
- interesting

213 Channing
939-1416

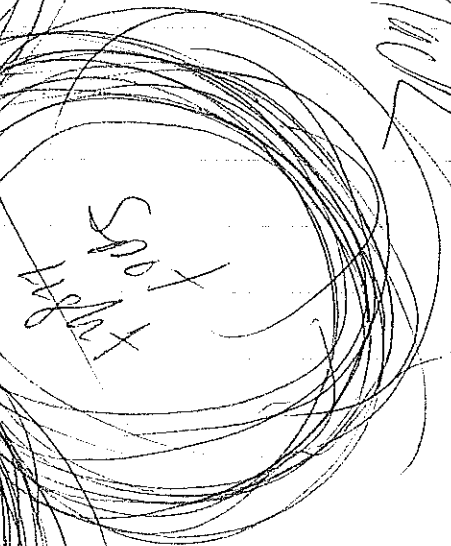
Black

Black

Black

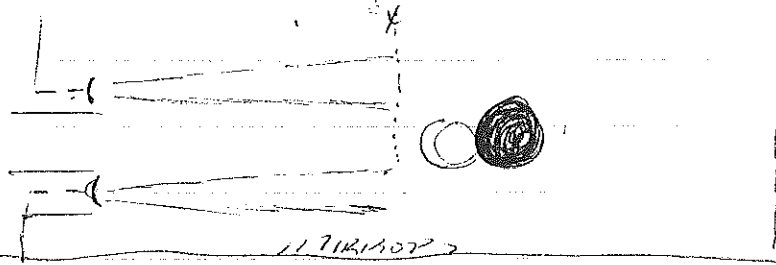
Black

Black



MIRROZ

① New Ideas For Lighting

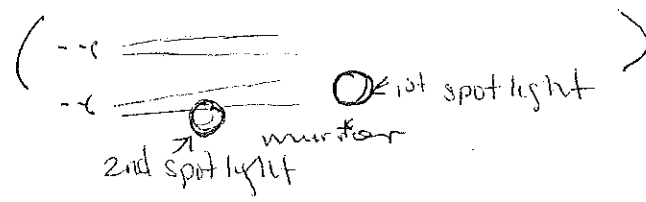
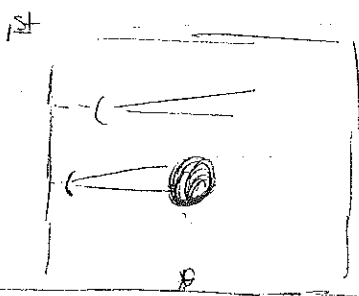
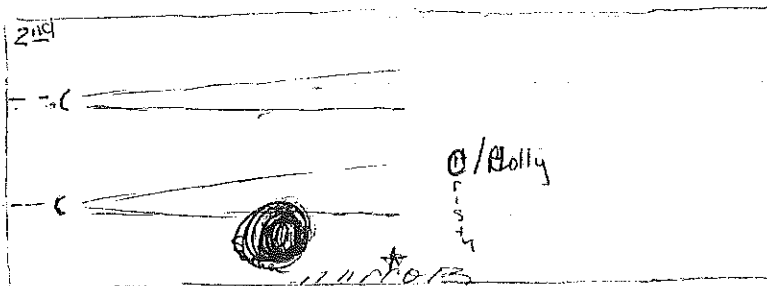


②

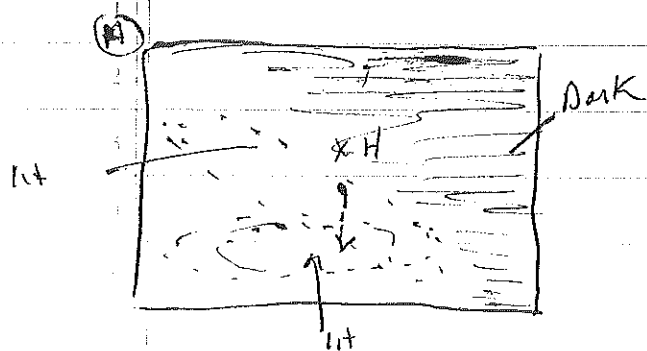


③

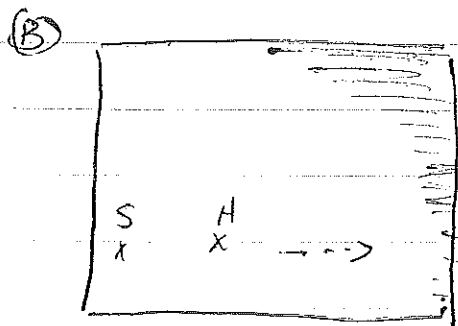
spot = Holly; intro
spot = Jacka runs
to front; Holly &
Cristy face each
other



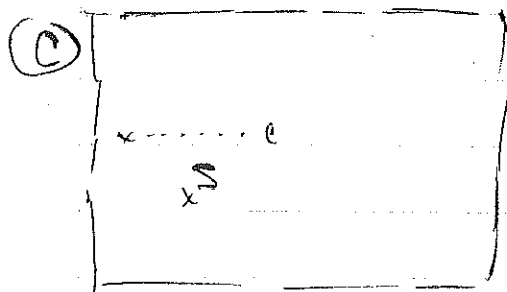
Final Lighting



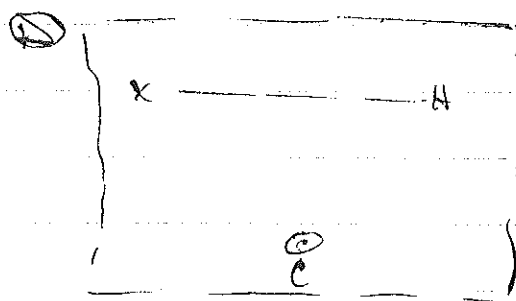
Dark; only Holly



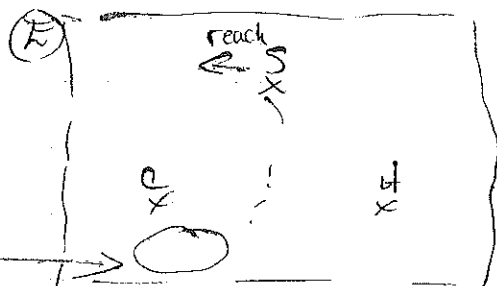
Sacha Enters



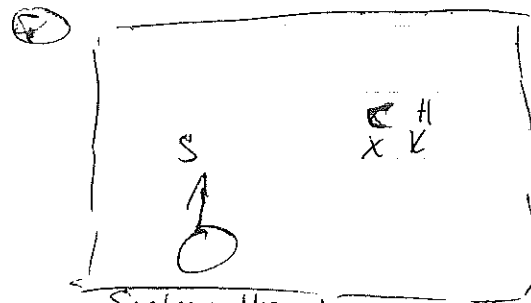
duffy enters w/
hands over her
eyes



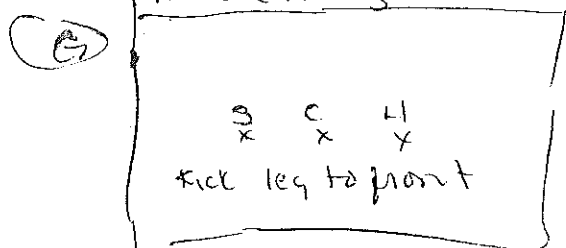
Holly enters



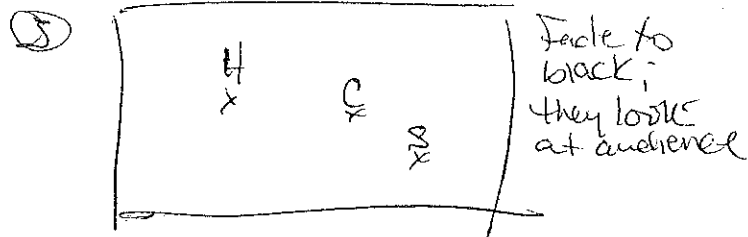
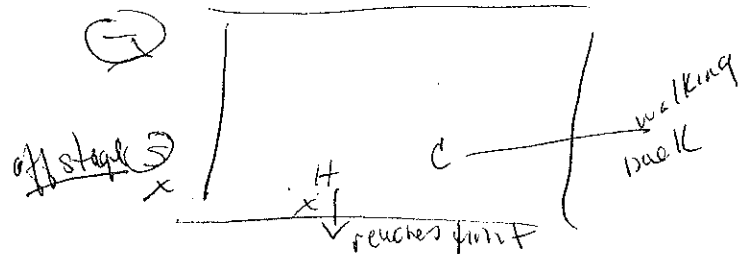
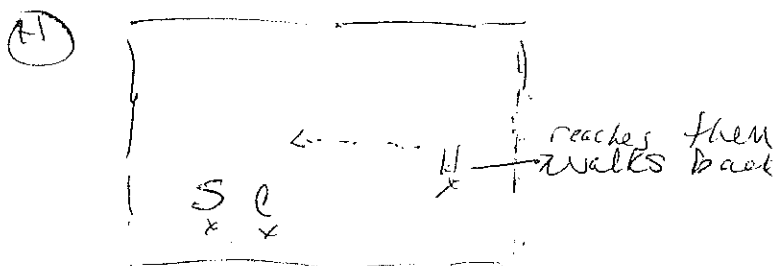
Sacha reaches to stage Rt
thence runs



Sachawalks back



C, H, S come together



THE MUSIC....

Composer: Patrick O'hearn
Title: Amazon Waltz

From the moment I heard this song. I wanted to choreograph to it. This past summer I would listen to this song over and over again on the bus to and from work. I had images of colors and patterns. I could see an ensemble of dancers on the stage. What prevented me from using this music? At the time there were four of us with similar musicality: Holly, Carrie, Leah, and me.

Composer: 101 North
Title: Lady of the Night

My first rehearsal was held on November 3, 1995. I didn't want to use Patrick O'hearn anymore so I began to use music by 101 North. This music had a acoustic jazz feeling. It was nice at the beginning but it was to repetitions. The music seemed to drive the dancers to a certain level, but nothing came of it. The movement was beautiful, yet the rhythm blanked out the dancing. It was then, I decided to begin choreographing to Sade.

Composer: Sade
Title: "Love is Stronger Than Pride"

Sade became a big part of my choreography. Not only did my first movement phrase fit with the music, it enhanced my choreography. I choreographed to the pulse I heard. I used every count. It was everything I was: sensual, sexy, undulate, and intricate. But, there was a problem. The music became very monotonous and Sade was a dance of her own. Her voice can be so soothing, the choreography would be lost. What I needed was a piece of music that would push my dancers and create a rhythm within the movement.

Composer: The Artist Formerly Known as Prince
Title: "Solo"

A voice and a harp. Quiet, Rhythm within the music as well as the movement. "Let's try it." I remember saying. And it worked. I knew this was what I was looking for. Tears fell down my face. The colors I saw on the bus in my imagination were back. Cristy, Holly, and Sacha created there own rhythm in there heads. I went from African, jazz, and contemporary to a voice with a harp.

How will my dance relate to this music? There was no relation. That is what made the dance work. The dancers had to pull from the atmosphere to hear the movement in there bodies.

How will the music relate to the dance? The qualities of the music read into the dance just like spreading margarine on hot toast. The music and the dance became one.

THE CAREER PLOTS

My aesthetic movement is difficult to explain. Others would think it is easy, but for me it is not. I became familiar to my movement aesthetic in Laban Analysis class. A lady by the name of Noga mentioned to the class that I had a sensual way of moving. The phrase for this is called Successive Sequencing. It is a wavy and curvy movement that flows throughout the body. All movements is circular instead of sharp and square.

Since my body was just as curvy and easy to move this way, I started to experiment. I would play around with different turns and shapes. How can I center my body, look interesting, and still look good? It came without me knowing. The movement began to develop itself in my soul and I didn't even realize it.

Things started to happen, I didn't it think was possible. Yes, I have received compliments before, but not continuously. People would come up to me in class and basically say "WOW!" I didn't know what it was. I didn't even know.

Jazz, tap, modern, Durham, and most of all Hip Hop are the dance forms I can mostly identify with. When I am taking class, it is the music

and me. No one else. Moving through my space makes me feel like I am floating through air. It makes me dizzy. It's a high my dancers can feel.

I love music, the rhythm, the driving force underneath my ear puts me into a trance. Making up complicated rhythmic patterns in my head are intriguing to me. When I was a little girl, I sang everything. If there were no words, I created them. Now a days, when a song begins and all you hear is one second of music, I can normally tell you what the name of the song is. I don't know why, but call it a gift, I guess.

If I could pick one place which my movement aesthetic would fit besides the stage, it would be in front of a huge speaker in a Hip Hop club. Just standing in front of the speaker and feeling the bass hit my chest mesmerizes me. The vibrations send repeating echoes through my body. I remain fixated in my own little world. Only me and the music. And that is when the movement comes from inside me.

I love to watch all other forms of dance, especially Ballet. How do they seem to look like nothing is wrong? Do their toes hurt? How can she LIVE on releve'? These questions and even more constantly run through my head. One thing that interests me about Ballet is it is limb

orientated. For the most part, your legs, feet, and arms are moving and the core of your body is not. How is that possible? The answer is not that hard. People are made differently genetically. You will see less African American ballerina then you would Caucasians or Asians.

African Americans have a more curvy body than Caucasians and Asians and it is typical for a ballerina to look shapeless: long legs, arms, neck and torso with no centrifugality.

When I watch jazz or modern dance I feel at home. Seeing the sharp, dynamic movement sometimes causes me to jump in my seat. Just like it ? In there body, its in mine. One day that will be me. I will be making people jerk and say, I want to dance like her.

Having a different movement aesthetic can feel uneasy at times. Everyone waits to see what you'll come up with next. At times, the feeling is nice, but you don't want to feel like you have to impress anyone. Recently, I accomplished something I didn't know I could finish. With a little help and some suggestions I was able to finish "Solo" a piece in the 1996 Student Dance Concert. I didn't care what people thought of me. It was my expression. That was me.

My Partners Aesthetic.....

Blackness

The music began - da kee da da kee da da kee da da kee da.....

Two started to run from the wings.

“No! No! No!” Carrie screamed.

Her lighting was wrong. The costume colors were wrong. I mean really wrong. First of all the pants were fuchsia, bright purple, bright red, and one pair of rose. The leotards were a pastel color, which seemed too over clash more with the audience’s perspective. They did not look enticing on any of the dancers.

“L...I just thought that color would look nice on the sike.” Julia stammered.

Yeah right....Yellow! It was awful! Carrie was even more upset. At this time Scott jumped in the conversation, making a slight attempt to calm Carrie down. That did not work.

The second run through was sharp and percussive. You could see the rhythm coming out through each dance. They were each musically inclined and in tune. Their breath was reaching from their chest to the sky.

Carrie was still not happy.

“Can’t we put green or more blue on the sike? No pink either!”

She repeated this question over and over again. She began to sound like a broken record. Finally Julia, “explained” to Carrie the reason she (Julia) thought the sike should be yellow wasn’t because the pieces after hers were soft and did not demand a lot of coloring.

Wrong thing to say.

“I don’t care about the pieces after mine! I don’t want this lighting! Can we do blue or green?” she shouted.

Again Scott tried to put his two cents in. Carrie was not having his suggestions.

During this break the dancers were switching costumes, pants and leotards, to see what would go together. They were having no luck at first. The only colors that seemed to be okay were the purple pants and lavender and pink leotards. The fuchsia and bright red pants were throwing off the coloring. Carrie even tried to use the blue pants from Stephanie Guilland piece but they were just as unflattering.

The third run still had some technical difficulties. The lights were starting to come together, but the costumes were still a problem. The blue leotards were nice and the pink was starting to look questionable.

The dancing was fiery demanding. The dancing was firey and demanding. The dancers were intense with a piercing focus. The directional paths were well interweaved and clearly mapped out. Carrie's movement was coming across beautifully in each dancer. A dream that began as a nightmare, eventually ended as a calming dream.

Quick, grounded not weighty, direct movement, playful, round flow.

Firstly, I would like to say Carrie is a beautiful dancer. Dance comes out through her heart as well as her body. In the four years, I have known Carrie, her movement intention has become one of her own, her body moves quickly through space. Her movements are sharp and direct.

While playing with movement. Carrie becomes this playful emotion. Her personality comes out through her experimental ideas. She seems so breezy but grounded, she isn't weighty or light. Her movement could be looked at as light, not light like Maricel light.

In class, I have noticed one of Carrie's challenges...her back. Her back does not have a lot of mobility. Since this has become one of her focus points, especially in modern, her back has become more mobile.

I asked her what would be the opposite of her signature movement and she said sequencing through her body, continuously (the way I move). Her reason was that since she doesn't have a lot of motion in her back that limits the upper body part movement. Also her movements are direct and focused to where mine are not.

I would also say Carrie is intriguing. Her thoughts might be hidden to "the world" but we still get the sense of fire behind her eyes.

The freest I ever saw Carrie dance is in Stephanie Guilland's piece. Her body is in constant motion and at other times is a feeling of suspendedness. The quality of the dance looks good on her because her body is there and ready (stable). It is not flaring out of place and points like me!

Bravo! Bravo! Every night her face would light up during her dance. She did not have a care in the world. Mistakes would happen, but did she see them? No. Her dancers worked as an ensemble. You could feel their energy throughout the auditorium. They came out of the wings as if searching for the answer to an unsolved problem.

Carrie Sayers has an eye for ensemble work. She made her choreography work for a stage full of dancers. Each dancer mixed their own personal “touch” with hers. That’s why her piece was interpreted the way it was: demanding yet exciting.

I am very proud of Carrie. She accomplished a piece of work that almost did not get done. I admire her for not quitting and jumping high over those hurdles that tried to keep her from success. I applaud her dancers for giving their all to the choreography. They were connected from beginning to the end. It was the driving “Sfitom” that kept the audience intrigued.....

What is Dance in Dancing

Pain....Dance
Passion...Dance
Sensuality....Dance

Dance to me is a voice. When it comes to talking outlined in a classroom of people I don't project. I talk loud enough for people to hear me, but not all the time. Some say when I talk, I mumble. Why do they think that's funny? They don't know its because I'm afraid I'll say something wrong or use improper English. When I dance I don't have to speak. My body becomes my voice. You can hear my arms swing out rom nowhere, articulating through each muscle. The breath of my neck being heard in silence.

She looked away and I cried. Her soft chin turned slightly, looking like a kitten in a deep dream. The movement was shallow but powerful. I'll remember it always. When I move my head or expose my neck, I'll always think of the moment.

1993....Dunham Technique....Lady!....Scared....the drums....Quami....point that hoof!!!....It's in your head....Hold it....fear....Qguun....Haiti....pain....pain....pain....and roll down....Nater....Vooduun....Spiritual....love....mother....Lady Helena Walquer-Vereen

Free classes? Where? At the edge? Lets go.
There us audition Friday. For what? An musical. Lets go.
I never dance in the front. Let's go.
I want to go on the dance floor, but no one else is dancing yet. So What! Let's go.

I sat and watched the sand seep through my fingers. Time. I never went

The most challenging dance class at Loyola Marymount University for Yvonne Watkins was Ballet. Ballet, clearly was not for her. She claimed in her early years as a student at Joan Golden Dance Center that she did not have the time. That was the only time she could do her homework. (Ballet was taught everyday, 5 times a week). Sometimes she would take the break and sneak out of the office. Yvonne definitely paid for it in college. What it took 4 years to learn and feel within her body could have taken about three years to accomplished. Its to late to regret it now, but you still can't help wondering if there would have been a difference in her technique....Hum